IRONWORK, ABBEY DORE, HEREFORDSHIRE.

upper string courses. The patterns are formed of black or grey lava, set in the stone with white mortar, the joints adding considerably to the appearance, and serving to delineate with distinctness the outline of each design. The greatest variety has been adopted, and no two windows are alike.

When the elegant arts were driven from Italy, mosaic work, painting, and sculpture, were preserved by the Byzantine Greeks. It is difficult to determine at the present time whether the Arabians, when they entered Sicily, found the mosaic art still in use among the inhabitants of the island, or whether they themselves, having learned the art in their invasion of Constantinople, introduced it to the Sicilians. But it is certain, that the natives of Sicily, and the Moors, during their occupation of the island, used, as in Spain, this kind of work a long time previous to the Norman invasion; and the Normans, who have employed mosaics so profusely in Sicily, are manifestly indebted to the artists of the island for this kind of intricate, but beautiful decoration.

The frequent use of the lava as an ornament in different parts of the buildings, illustrates the taste and readiness of the architects of the country, who have employed, with the greatest effect, the common materials which the volcanic countries supplied.

The next example given is the drawing of a window in the house of Cavaliere Panatieri, near the town of Girgenti, on the road to the wonderful ruins of ancient Agrigentum, of the citizens of which, Empedocles said, that "they lived as if they were to die to-morrow, but built as if they were to live for ever." The date of our example is not precisely known, but judging from similar buildings, the age of which is positively ascertained, we may place it about A.D. 1180. The design is simple and bold, and executed with great care. We should presume from the sculptured effigy of the lamb bearing the Templar's banner, that the edifice belonged to a Crusader.

We cannot fail to notice the decidedly Greek profile given to the mouldings. This is particularly the case in the beak-headed moulding, which presents no modification. There are several other features of Greek design. It should seem to be incontestable that the architect of this structure was influenced by the venerable buildings which surrounded him; but in carrying out his design, and using with freedom various characteristics of other styles, he has most ingeniously avoided all incongruity.

In the concluding paper, we shall give one of the windows at the Palazzo Corvaio, at Taormina, a specimen of the same age as the last. WALTER L. B. GRANVILLE.

IRONWORK AT ABBEY DORE, HEREFORDSHIRE.

THIS beautiful example of ancient workmanship is upon the south door of the chancel at Abbey Dore, and may be dated to the period of its completion in the 13th century. The abbey takes its name from its situation on the river Dore in a luxuriant valley, "the golden valley," as it was termed in olden time; the name being derived from the French *d'or*. The abbey was founded for Cistercian monks, by Robert de Ewyas, the youngest son of Harold, lord of Ewyas, in the reign of King Stephen, to the honour of the Virgin Mary. Its possessions were increased by many valuable donations, and King John gave to it all the land between the river of Dore and the rivulet of Trivelbrook. The monks thus acquired extensive possessions, and became very affluent; they began the erection of a magnificent church, which was completed in a most elegant manner in the pointed style. It continued to flourish until the time of the dissolution of monasteries, when its site and lands were granted (31 Hen. 8) to John Scudamore, Esq., of Holm-Lacey. The chapter-house, cloisters, and other buildings belonging to the abbey, were pulled down, and the materials sold, soon after its suppression; together with part of the church; but enough of the latter is remaining to show its original construction. John Viscount Scudamore obtained a license from Charles the First to rebuild the church, and endow it with all the appropriated tithes of Dore parish. But the intentions of this nobleman were not entirely carried out; it only underwent considerable repairs, and was re-consecrated in March, 1634, by Theophilus Field, Bishop of St. David. It now consists of the chancel and transept of the original building, with its massive tower; the nave may be traced, and near to the present church some of the pillars and arches are still standing. The chancel is spacious and magnificent, the variety and beauty of its capitals a striking feature; it is 84 feet in length, 32 in breadth, and 46 in height. The communion-table is a remarkable slab of stone, 12 feet long and 4 feet broad, resting upon three elegant pillars. The church also contains some antique altar-tombs and monumental effigies, similar to those in the Temple Church, London. F. W. F.

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